

# NEW YORK CLIPPER

THE AMERICAN SPORTING AND THEATRICAL JOURNAL.

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Founded by  
FRANK QUEEN, 1853.

NEW YORK, OCTOBER 1, 1898.

VOLUME XLVI.—No. 31.  
Price 10 Cents.

## OCTOBER.

A golden haze thro' all the air;  
A whisper, that to flow'ers fair  
Breathes softly, sweet adieu!  
Above the mountain's pearly mist  
A veil of gorgeous amethyst  
Beneath the skies of blue.

The shrill of lonely cricket heard  
Above the chirp of woodland bird;  
The maple's flaming crest;  
And, as the leaves come whirling down,  
Upon the oak trees' golden crown,  
A torn, deserted nest.

Rich purple grapes in clusters hide  
Within the arbor's yellowing side;  
The brooklet's silvery gleam  
Winds thro' the mead we shorn of hay;  
Gone is the bluebird's roundelay;  
The amber air's a-dream!

Oh, sweetest thoughts are linked with thee,  
October, of the joys to be—  
Tho' Summer far doth roam!  
While echoes of the vale and hill,  
And uplands 'round us, seem to thrill  
With songs of Harvest Home!

Hail to thee, then, October rare!  
Hail to thy leaves so golden fair  
That whirl from ev'ry tree!  
There's joy in ev'ry pleasant dream,  
There's mirth in ev'ry parting gleam  
The poet sees in thee!

## "PROPS" AND THE STAR.

BY MARIE MADISON.

I do not think I ever saw a more bitter night than that upon which she first came into my life. A cold, Autumn rain was falling in pitiless downpour from the lark sky, and I shivered as I opened the stage door in response to a timid knock.

A woman stood there, sheltered by a torn umbrella and a shabby cloak. Close by her side she stood, a little, timid thing, with large expressive eyes, looking up at me, with something of the world's woe in their innocent depths. I do not think she was more than three, and as I ushered the pair into the presence of the manager, who stood on the lighted stage, I studied her closely, for I was struck by her baby beauty. She looked like a bisque-doll, with round, dimpled face, and a mass of red brown ringlets, curling as only nature can curl them, all over her shapely head.

I had little time to indulge my curiosity, for I had to prepare the stage for the second act, so I gave her a quick, friendly smile, and hurried away to my duties. I confess I scarcely looked at the mother. As I hurried to and fro I could not help hearing the manager's cold, business-like tones, then the woman's plaintive, almost tragic accents, though I did not pay attention to their conversation. But finally the manager's voice grew softer; he was a man of heart, even in business, and then he called me suddenly, saying:

"Props, give this lady the part of Nichelette, and Adriene for the child. Rehearsal tomorrow at ten." Then with a quiet bow he dismissed them and prepared to return to his duties at the front of the house.

As I placed the parts in the woman's hand I could not refrain from studying her face. Boy like, I was romantic, and as I spent much of my time reading Scott and Bulwer, perhaps I was more romantic than I should have been; but as I looked into that woman's face I could not refrain from fancying a tragic story and a broken heart were to blame for the pensive and miserable look on those once handsome features.

"Wouldn't you like to go out front and see the play?" I asked.

"No," she replied, hurriedly. "I am very wet, my feet especially. I must take care of myself now."

I escorted her to the door—I don't know why I was so anxious to be polite to her, but there was an air about her that demanded such homage, and I obeyed it.

As they reached the door the child turned and looked up into my face, saying:

"Is your name Props?"

"Yes," said I, laughing. "'Props' is one of my names. I have another, though, which you shall know tomorrow. Good night."

I soon saw on the morrow, at rehearsal, that both the woman and child were without experience, but this was a case of necessity for us, and, I fancy, for them, too. Our juvenile woman and her child had left us without notice the day before, and we were in a tight pinch when Mrs. Waverly, hearing of the opening, had applied for it, and in spite of her lack of experience had succeeded in obtaining the position on trial.

We never learned much of Helen Waverly. That the name was assumed was plain to be seen. She seemed to have some knowledge of the stage and surroundings, such as an amateur might gain by slight association with the theatre, though she detailed ever having appeared before the public in her life, and she certainly showed it in her acting at first, though she improved with amazing rapidity. The child took to the work as to the manor born. She was extremely bright, and to me a marvel. We soon became "sweethearts," and many a weary hour I spared the mother as I held the little sleepy head close to my breast, and carried her to the hotel after the performance, or from train to hotel when we made night jumps. She loved me, little Fay, and I truly loved her.

So time passed. Helen Waverly improved so rapidly that she was at last entrusted with an important part in a new play. It was a drama of colonial times, and I was sure Helen would at least look the part. Make up had shown us how much of her youthful beauty she had lost, for she was, indeed, beautiful in stage costume, but I held my breath as I saw her make her entrance in the new piece, so far did she exceed my expectations. Her dress was entirely correct, made of rich stiff brocade. Her powdered wig, studded with stage jewels, set off her dark, eloquent eyes until they looked like stars. About her neck she wore a band of black velvet ribbon, from which was suspended

a peculiar ornament, which I soon saw was a coat of arms and a monogram. I wondered where she had obtained this relic of bygone days, but I did not question her. No one ever questioned Helen Waverly.

It was on the night of this production that I saw a new phase of this woman's character.

We were traveling to our next stand, when a sudden, violent jar awoke us from our slumbers, and we realized that our lives were in danger.

It was a horrible scene, but through it all Mrs. Waverly was calm, and acted with wonderful presence of mind. I was surprised at the masculine nerve she displayed, as she commanded other women in the car to think before they leaped.

their faces. His fast dimming eyes seemed to start forth in terror, and I heard Mrs. Waverly stifle a cry as they were suddenly bent upon her.

"Am I dreaming," gasped the dying man.

"Retribution," whispered Helen.

"Forgive," came in a faint voice.

"Ask God to forgive first."

"Will you refuse—I am dying!"

"God is always just. I have been dying for years—dying of starvation, dying of misery, dying of cold and want."

"Oh, forgive!"

The look was his last.

In a low whisper Helen said: "I will try!" and the light of life went out of his eyes.

Our season opened successfully. We dreamed of no calamity, and a great horror came upon us when, one morning, we found Helen Waverly dead in her bed, clasping her sleeping child in her cold and stiffened arms.

"Death due to heart disease," said the coroner. Say broken heart, starvation, want, cold, misery; had she not known them all? Had she not told that dying man so? Had they met again, and had she forgiven him now?

Fay continued with the company, while vain efforts were made to find relatives or friends. In her heartbroken frenzy at the loss of her mother she clung desperately to "Props," and I loved her more than ever. Helen Waverly had left little clue

at the house of one of New York's 400, the Dey Vanderveer's.

My heart leaped, and instinctively I murmured the name: Marguerite Dey Vanderveer, as I read the letter summoning me to an interview with this aristocrat. I cannot describe my feelings as I entered the portals of that magnificent mansion. I was immediately ushered into a grand parlor, shrouded in the gloom so customary to such parlors when not thrown open to a gay party of friends.

I was left alone to strange thoughts while the servant carried my card to her mistress.

The gloom oppressed me, and I threw back the dark curtains that veiled the window. The sunlight entered with a warm, mellow radiance, and I turned to survey my surroundings.

A ghost confronted me. There, at the end of the apartment, stood Helen Waverly, in her costume of a colonial dame. There were the same eloquent eyes, the same sweet mouth, the same dress, the same band of velvet, with its pendant coat of arms and monogram, about her neck. I was startled into partial paralysis. A lady came into the room and spoke to me. Her voice sounded far away and I did not understand her. I tried to collect my dazed senses, and stammered "pardon me," as I turned away from the vision of Helen Waverly to see the astonished eyes of a very real woman looking at me.

I glanced furtively back to where the ghost had stood; it still stood there, and I could not conceal my alarm and surprise. I felt myself stupid, and tried to turn again to the lady, when I heard her voice, saying:

"A colonial dame, my grandmother. Pray, look at it closely. It is a rare work of art." Then she led me toward the vision, and I realized I had been gazing at a painting—a painting of Fay's mother, in her costume in our colonial play it certainly was, though this good lady was telling me that it was her grandmother in the old days when King George was ruler in England and America.

I stammered an apology, then turned my attention to business. I asked permission to bring an assistant, a lady, and gained consent.

The night for Mrs. Dey Vanderveer a reception came. I was to read a scene from our old colonial play, and Fay was to assist me. She stood in the centre of the room, ready for her part, and a carriage waited at the door to convey her to the magnificent gathering awaiting us.

Beside her stood an old trunk, smelling of cedar and spices, a rare aroma, which surrounded her as well. She wore the faded dress her mother had worn as a colonial dame. I had kept it for her because her mother had seemed to prize it so, and had looked so beautiful in it. A court wig and jewels upon her head, a velvet ribbon and the old coat of arms upon her neck, and the picture was complete. She might have stepped out of the frame in the Dey Vanderveer parlor, or she might have been the spirit of her mother, so striking was the resemblance.

I arrived late purposely. The parlors were crowded. Mrs. Dey Vanderveer was anxious and alarmed lest we should break our engagement.

I took Fay's hand and led her toward the handsome old lady. The crowd parted and they stood face to face. Then, without a word of warning, Mrs. Dey Vanderveer fell into her chair senseless.

In a short time she recovered, and explanations followed. In less than half an hour the mystery was solved.

Marguerite Dey Vanderveer, the only daughter of the house, had eloped with Pierre De Gereaux, a popular tenor, known on the stage as La Fayette Rouen. Her father had disinherited and forgotten her. A year ago he had died. Search for Marguerite, since then, had been unavailing. The only thing to be learned was that De Gereaux, in a fit of jealousy had beaten his wife, then deserted her. I soon joined the links, and the proud descendant of the old colonial dame gladly took her grandchild to her heart.

I have since found all the links. Fay's birthplace and baptismal papers, registering her name as La Fayette, from her father, have been discovered.

Do I love her? With all my soul. I never loved anyone else as child or woman, and you ask why do I not marry her now that death has set me free? Why? I am sixteen years older than she, and only an actor; besides, there is another, younger, richer, handsomer and better, and she loves him, even as I love her.

## LOTTA LINTHICUM

Was born in this city and received here her early education, but before she was twelve years of age she was taken abroad, and for several years was a pupil at Neully, in the environs of Paris. School days over, she determined to enter the dramatic profession, and became a member of Augustin Daly's company in 1892. After two years she desired to broaden her work and joined the company of Rose and Charles Coghlan, with whom she played Dora, in "Diplomacy," for one season. The following year found her leading lady of the Girard Avenue Theatre, Philadelphia, Pa., where a weekly change of bill afforded her opportunities of playing a varied round of characters, which gave her wide experience. She next joined Wilson Barrett's Company, at the Lyric Theatre, London, Eng., playing Desda, in "The Sign of the Cross." Before leaving that city she was engaged at the Court Theatre, in "The Children of the King," Humberdine's companion play to "Hansel and Gretel." She returned to this country last Winter and played the part of Leslie, in "Love Finds the Way," with Mrs. Fiske. She is at present a member of Charles Coghlan's Company, playing the role of the Countess Helen, in "The Royal Box," at the Fifth Avenue Theatre, this city.

## A HAT STORY.

"Two Chinamen, Sam and Lee, took a walk one day purposely to buy a hat. On the way they met Sam's (pardon), and the three of them walked away together. Arriving at the hat store, Lee tried on a hat, which looked so well on him that Sam's (pardon) remarked: 'That (Fitzhugh) fits you, Lee!' whereupon the wily Lee replied: 'Dewey!'—U. S. & S. St. Paul Budget.



LOTTA LINTHICUM

In a very few moments it was all over, and we were safe, but the screams and groans ahead of us did not speak so well for others. As so on as we were sure of our safety I helped the women from the coach. The situation was soon understood. Our train had been at a standstill when an incoming express had dashed into it. The express was a total wreck. We had fared somewhat better. Already men were carrying dead and mangled forms from the splintered cars ahead of us.

Mrs. Waverly pressed her child into my arms, saying:

"Take care of Fay. They need a woman's help there," and hurried forward to where a surgeon was binding up a poor wretch's broken arm. I followed, watching her as she offered her services to the surgeon, and with surprise saw her take up the work with almost professional skill.

I was interrupted in my observations by hearing my name called, and turned to find an old friend confronting me, whom I little expected to see just then.

"My God, Charlie!" he cried, "are you in this?"

"What, Frank?" I exclaimed, "you here? It's terrible, isn't it?"

"What train were you on?"

"The accommodation; and you?"

"The express. I fancy you fared better than we. Two of our company are seriously hurt. I believe our tenor will die, poor fellow. There they bring him now."

I turned to look at the ghastly face as they bore him past me. Yes, he would die. There was no question of that, and Helen Waverly, like a ministering angel, turned to him, though she must have known she could do him no good.

We hurried forward as they laid him down. Helen knelt beside him and placed her hand gently on his forehead, where the death damp had already gathered. Slowly he turned his eyes upon her, the light of an improvised torch flaring in

Woman like, she fainted when it was over.

I looked upon the features of the dead man as they laid a cloth over their calm beauty. There was a majesty in the brow, such as Lucifer must have boasted, but there was an unpleasant look about the mouth, as though all his life he had sneered at the world, at everything good and pure, and death had caught him with that sneer upon his lips; had carried him before his Maker to answer there wherefore he had won the right to scorn God's handiwork, or to sneer at those whom he could only measure by his own baseness. Yes, he was base—base even at the end, to crave forgiveness of a woman whom he had made to suffer; to crave that forgiveness not because he wished it in his own heart, but because he was afraid to face his God without it. When Helen recovered from her swoon she secured the services of an undertaker and paid him to inter the remains of La Fayette Rouen, the famous tenor of the — Opera Company, but she vouchsafed no word or explanation. Some one asked her if he was her husband, but she replied:

"I knew him well years ago. He is nothing to me."

Though I felt there was something concealed in the sentence, I held my peace and said nothing.

From that day I noticed her health failed her. She seemed to be suffering mentally. In my romantic brain I wove an old love story—a broken troth, a marriage for pique and then separation. Oh, yes, I arranged it all.

When the season closed Mrs. Waverly and myself were re-engaged, also Fay, who was to be featured. Truly she was clever enough. I never saw a child learn so rapidly, and we all took pleasure in teaching her what we could.

From that time Fay was called the Star. We never spoke of her as Fay, but as the Star always, and I was still "Props," though entrusted with several good parts and likely, some day, to make an actor of myself.

to help us. The coat of arms and monogram were not sure would be of any importance. Besides that there was nothing but a marriage certificate—testifying to the marriage of Pierre De Gereaux and Marguerite Dey Vanderveer. The date was six years back, and in what way it concerned Helen Waverly we could not tell, unless Helen were Marguerite, and if so, who and where was Pierre De Gereaux?

Nothing came of our search, and the season drew near an end. I dreaded parting with Fay, and no one knew what to do with her. As our manager had lost money, he decided not to take out a company the next year, and could not take care of Fay.

One night a desperate plan came to me. The next day I put it into execution. I asked Laura Gray to marry me. I was now twenty-two, and even marriage was preferable to losing Fay.

Laura Gray was the woman who had taken Helen Waverly's vacant place, and though I did not love her I liked her and I felt she would be good to the little lonely child who clung to me as the only hope of a forlorn life, and loved me as no one had loved me before.

So I married Laura and adopted Fay.

I will skip over the intervening years. Fay has grown to womanhood—a fair, sweet womanhood—tenderly guarded and sweetly nourished by that good woman she called mother, Laura, my wife.

I lost no opportunity to seek some trace of Fay's people, if any existed. I had long ago ceased to be "Props," and had made a reputation as a first class heavy man; Fay's "dear old good villain," as she called me. Fay was playing leading soubrette roles as soon as she drifted beyond the size for children's parts. But, prosperous as I am in my profession, I am not provident, so I seldom have much money at the close of the season. Last year the idea occurred to me to give private readings, and I have been flatteringly successful.

In the beginning of this plan I was asked to call







of the Merrimac," was their favorite; an up to date blood and thunder war drama. Booked: "A Jolly Inland" 25, "Jean Mawson," in "A Daughter of Cuba" 23, "Hogan's Alley" 29, "The Octoroons" Oct. 1.

## MASSACHUSETTS.

**Boston.**—The principal event in our amusement circles for week of Sept. 26 will be the appearance at Manager Rich's Hollis Street Theatre of Maude Adams, who will appear in J. M. Barrie's comedy, "The Little Minister." W. H. Crane finished his very successful engagement in "A Virginia Courtship."

**Boston Museum.**—Wilson Barrett's drama, "The Sign of the Cross," begins at this house its third American tour, and will be presented by Wm. Greets' London Co., headed by Charles Dalton, directed from the Lyric Theatre, London, Eng., and Irene Boone. The play will be staged with all the magnificence that its sumptuous surroundings necessarily call for, and which the management of the Museum are always ready to, and fully capable of providing. "A Stranger in New York" closed 24 a fine date.

**Boston Theatre.**—The Bostonians open here 26, presenting "The Serenade" during the current week, and following next week with "Robin Hood." Last week, "Going to the Races."

**Tramont Theatre.**—Evening of Monday, 25, will be notable at the Tremont as signaling the end of the performance of "Way Down East," and it will be made more enjoyable to lady patrons of the house, each of whom will be presented with a handsome souvenir in the shape of a silver, gold lined kettle, presumably miniature in size. The play is on until further notice and drawing like a vote of thanks.

**Grand Opera House.**—The Sunshine of Paradise Alley" is announced by Manager Magee for a stay of one week at this house, and it is safe to say that the week will show a succession of audiences that will fill the grand theatre to its holding capacity. In the selection of attractions thus far Manager Magee has shown rare tact and sound judgment, and the financial results have been of a most gratifying nature. His plan of presenting the very best class players at popular rates has just met the warmest approval of the playing public, who have, in turn, responded in a most generous manner. Next week, the Rays, in "A Hot Old Time." Last week, "A Sure Cure."

**Columbia Theatre.**—A notably fine staging and text interpretation of the sensational melodrama, "On Land and Sea," marked the week just passed at Manager T. R. Henry's theatre, and drew very good business to the house. This week the attraction will be "Honeydew," in "Sweet Innisarra." The booking is for two weeks.

**Casino Square Theatre.**—Mr. Barnes of New York was introduced to a series of happy audiences at this house last week, and is followed during the current week by Edward M. Royle's comedy drama, "Friends." In the cast are Lillian Lawrence, Wm. Humphrey, Ray, and others. Next week, "The Great Diamond Robbery."

**Park Theatre.**—The Ball-Toss Girl" begins its first week here 26, and next week will be succeeded by "The French Maid."

**Bowdoin Square Theatre.**—The favorite melodrama, "The Wages of Sin," in five acts, is announced here for week of 26, presented by the house stock, which includes: Fanny McIntyre, Marie Gilroy, Florence Hanks, and others. Next week, "Hazel Kirk." Last week, "The Little Detective."

**Katharine Theatre.**—The offering here for week of 26 will include the first local appearance on the vaudeville stage of Robert Fisher, who will be supported by Lorimer Johnstone, Celia Clay and Caroline Cooke, in the comedietta, "Naval Complications." "Clorindy, or the Origin of the Dance," will open its first week here 26, in the specialties are Chas. R. Sweet, Zeina Rawston, Adams, Casey and Howard, Riley and Hughes, Newell Land Shervett, Ford and Francis, Geo. Leslie, Forrester and Foyd, the Mendoza Sisters on the trapeze, Tom Hefron, the Danes, and others. Next week, "The American Biograph, with new war and local pictures."

**Howard Athenaeum.**—The "Black Crook" Burlesque will be seen here during the current week in the humorous sketch entitled "The 4 A. M. Club," and on the variety role are Ben Harney, the Bijou Comedy Trio, Eddie Weston and Beattie Beasley, Gene and Lina Hughes, Grace Vaughn, Fanny and Everett, Lull, Price and Watson, Tommie Haynes, Hunter and Clayton, Fanny Warren, the Devenes, John and Rena Sanders, Scanlon and Miley, the De Vaux Duo of Musical Comedies, and Genevieve Dickinson, in her illustrated songs.

**Grove Camp.**—The place is literally thronged from morn till late at night, and the female gypsy palmists have their full time taken up in studying palms, as does Prof. J. P. Wild, phrenologist.

**Austin & Stone's Museum.**—The three legged boy, Francisco Leoni, has proved a great attraction here, and the house is packed to the doors. He will be seen daily in the lecture hall, together with the true "missing link," as the creature, in reality, is an "ape man" from the forest of the Congo, and Africa, and is shown in company with his mate, "Sally," the only chimpanzee in America. Other novelties abound in the hall, and on the stage are the Taylor Family, Sophie Worth, Prof. Steudell, Edw. and Gertrude, the "Evangelical" and the "Sisters of Charity," and others. Next week, "The American Biograph, with new war and local pictures."

**Grand Theatre.**—The European Sensation Burlesque Company is booked to present a series of thirty comedy females and a dozen of male comedians, who present a very entertaining curtain raiser and wind up the show with the sketch called "Two Strangers from Chicago." In the cast are Joe and Nellie, the "Dorset" couple, and Eugene Pollard, Alice Hanson, Larry Smith and Eugene Champion, Harry Hastings and Harry Wright, and Eugene Ellsworth and Madge Burt.

**Lyric Theatre.**—Manager Batchelder gives his patrons this week an exceptionally good attraction in the shape of Rose Sydney, London Belle, who will present two very bright bits of fun and frolic, both built for laughing purposes and both conducive to that end. A feature of the entertainment will be the appearance of Karina.

**Nickelodeon.**—The 26: A half dozen female "rough riders," Lightning Frank, the wonderful rifle shooter, and other features of a rare character. On the stage will be seen a series of living pictures and a fine troupe of female minstrels. This is the place where you'll find fun and festivity galore. "Shooting the Chutes" is not alone the attraction, for, in addition, there are the pony races, athletic contests, donkey riding and a score, and this means the many thousands who flock to the grounds weekly.

**Palace Theatre.**—This house is under contract to a company of Hebrews, who will produce German opera during the coming month, and if the venture is a success Manager Frank V. Dunn will extend the contract, but not he will return to his former policy of first class vaudeville, comedy and high class burlesque.

**Sors.**—"The Man of War's Man" will be seen at the Grand Opera House in the "soon time," under the direction of Thomas E. Shea. "The Friends and Bred," the musical comedy, will be at the "old Howard" week of 3 prox. Frank Dupree, playwright and journalist, is in Boston, in advance of "The French Maid," which comes to the Park Theatre Oct. 3. "Irish Volunteers," a new comedy drama, will be given its first presentation at New Haven, Oct. 10, with Eliot Kane-King in the leading role. "The Black Crook" Co. comes to the Grand Theatre early next month. "Maud Warlow" will be the new Stephanie in "The Sign of the Cross," in which she will make her debut in the country on Monday evening, at the Boston Museum. "A Twig of Laurel" will be produced in Boston in a leading role. The celebrated Knaben-Kapelle minstrel band, composed of forty Hungarian boys, in ten years, will be at B. F. Keith's Theatre week of Oct. 10. The fittings and furnishings of the gone-up-in-the-air Sans Souci will be sold at public auction this week, and it is reported that the place will

shortly be reopened under a new management. In this connection it is said that Manager Frank V. Dunn, of the Palace Theatre, is in the hands of the house. Mary Shaw has been engaged as leading woman of the Mordant & Block stock company, and will debut next week in Washington, D. C.

**Fall River.**—The opening of the Casto sets the wheel of theatrical running in this time in the City of Spindlers. The cool weather of last week marked a rapid increase in the business done at all the houses, with the S. R. O. sign being in evidence both at the Academy and the Lyceum. Opera, comedy and vaudeville fill the boards for the current week.

**Academy of Music.**—At Manager Wiley's popular house Walter's Comic Opera Co. appeared to good business 19-24, closing to the capacity on Saturday night. Jos. W. Smith and Marie Laurens, as the principal characters, received special mention. "Pete" Griffin, in his black face specialty, buck and wing dancing, made a decided hit. "The Geisha" comes Sept. 27, "A Stranger in New York" 29, "The Nancy Hanks" Oct. 1, and the Chase Payton Stock Co. week of 3, Oct. 10.

**Lyceum Theatre.**—This house, so pleasantly successful last season, begins its second year 26, the entertainers for the week being: Gus Williams, the Goss Bros., the LaPorte Sisters, Alex. Wilson, Mack and Elliott, the Sator Sisters, Harry Pison and the stock company, managed by J. Hayes, is proprietor and manager, with the stage manager, Nat Gerry, treasurer; Ben J. Miles, stage manager; Harry Walton, musical director; Ben F. Rose, superintendent; Mark Harrington, advertiser; John D. Carr, house officer. Opening Oct. 3: Edw. and E. Rose, Lottie Briscoe and Irving Brooks, in "Your Room Rent Due," the Four Luciers, Adelaide Marden, Crowley and Foley, the Three Sisters Ourl, Frank Kennedy and Jane Daly. The theatre is very handsome and a credit to the city.

**Lyceum Theatre.**—Tony Farrell's "Gayowen," with Herbert E. Denton in the title role, had fair houses 19-21. Clifford and Huth made their first appearance here as stars the last half of the week, in "A High Born Lady," and it was the comedy treat of the season, big business being done at every performance, with S. R. O. on Saturday night. The hit makers were Clifford and Huth, Fisher and Carroll, and Samuel J. Adams, while the rest of the company were up to the standard.

**Nickelodeon.**—Last week's business at Manager Shedd's resort was up to the usual high standard, the bill offered being of the A1 order. This week, Hughes and Anderson, Delmo, Garvey, J. D. Conroy, Philip Garland, Doyle and Granger, and Kennedy and James. Week of Oct. 3: Edw. and E. Rose, Lottie Briscoe and Irving Brooks, in "Your Room Rent Due," the Four Luciers, Adelaide Marden, Crowley and Foley, the Three Sisters Ourl, Frank Kennedy and Jane Daly. The theatre is very handsome and a credit to the city.

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## OHIO.

**Cincinnati.**—Strong attractions are offered at the local playhouses week of Sept. 25, and an immediate increase is predicted. Although the weather was warm last week the theatres were well patronized.

**Grand Opera House.**—Colonel Jack Haverly's Minstrels will open 25. Williams and Walker's Senegambian Carnival did a fair business last week. "Nat Goodwin," "Nathan Hale," Oct. 3.

**Walnut Street Theatre.**—Robert Manfell will make his first appearance at popular prices 25. He will present "The Face in the Moonlight" Sunday, Monday and Saturday nights and Tuesday matinee. "Moby-Dick" will be given Tuesday and Wednesday nights and Sunday and Thursday matinees. "Hoyt's 'A Texas Steer'" was well received by good sized audiences last week. "On the Wabash" Oct. 2.

**Robinson's Opera House.**—The Keene Stock Co. will appear in "A Celebrated Case" Sept. 25. "My Blossom" will play Tuesday, Wednesday and Thursday nights. "The West" will play Friday and Saturday nights. "The Nell Stock Co." will open the season 25, with "Mr. Barnes of New York."

**Fontaine Square Theatre.**—Mlle. Planka is at the head of the vaudeville show for week 25. Others who will appear are: John Carroll, the Nawas, Adele Purvis Ourl, the Gennellis, Billie Carter, De Hollis and Valora, and Kingsley Sisters. New big picture will be seen. Last week the vaudeville show did well largely.

**Huck's Opera House.**—Bartley Campbell's "White Slave" will be the attraction Sept. 25. "Denver Express" played to fair patronage last week. "Gettyburg" Oct. 2.

**People's Theatre.**—Macao's City Club comes Sept. 25. Crowded houses passed Weber & Fields' "Don-Quixote" last week. "My Fair Lady" Oct. 2. "Star Theatre." "Romeo and Juliet" will be presented by the Brady Stock Co. Sept. 25. "Army and Navy" did a good business last week. "Silver King" Oct. 2.

**Geist Park.**—The opera company will close the season at this resort week of Sept. 25. "Gloria-Gloria" will be sung.

**Gossip.**—Manager Anderson is in Chicago, securing attractions for the Fountain Square Theatre. Sept. 25. Coming the Cameron Concert Co. Oct. 1. "London Theatre." Week of 26, the Kelly Trio, Ella Carrington, Billy Stanford, the Matjess, Hull and Smith. The stock present "My New Wife." Business is good.

**Springfield.**—At Back's Opera House "Uncle John Sprague" will open Sept. 24, matinee and evening. "Human Hearts" 28.

**St. Louis.**—Attendance did not average very big last week. The weather was partly responsible for this. It was either too warm or too wet most of the time. Then, too, the offerings, for different reasons, were not of the kind to draw over well. Perhaps the best attraction of the week was at the

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Burlington gave a first class performance and played to the capacity of the house 23-24. "Uncle John Sprague" comes 26-28. "For Liberty and Love" 29-Oct. 1.

**Sandusky.**—The management of Cedar Point Pleasure Resort has decided to again open the popular Summer resort for one day, and will have as an attraction "The Beggar Prince" Co., Sunday, Sept. 25.

**Nilesen Opera House.**—The Murray Comedy Co., in repertory, played to magnificent business week of 19, and made a pronounced hit. Coming: "The Lost Paradise," "Human Hearts" 30, "Jules Walters" Oct. 3. "Pudd'nhead Wilson," "Heart of Klondike" 19, "Under the Dome" 15, "Miss Francis of Yale" 17.

**The Mackay Comic Opera Co.** closed its season at Bellevue, O., Sept. 21.

**Zanesville.**—At Schultz's Opera House "The Girl from Paris" came Sept. 21, to good business. Gus Hill's "Vanity Fair" Co. comes 29. "Francis of Yale" Oct. 10. Forepaugh-Sells Bros. Circus came 22, to light business, as it rained the entire day and evening. "The Passion Play of Ober-Ammergau," under the direction of Polman & Hamilton, has been at the large department store of H. H. Sturtevant & Co. the entire week. It has proved such a success that it has been engaged for the week of 26.

**Youngstown.**—At the Youngstown Opera House, Sept. 29, "The Span of Life" came to fair business. "The Lost Paradise," with Harrison J. Wolfe and a good supporting company, had good business 21. John W. Vogel's "Darkest America" had good business 22. "The Girl from Paris" came to fair business, giving excellent satisfaction. "Gettyburg" had a fair house 23. Coming: Willie Collier, in "The Man from Mexico," 26; Tim Murphy in "The Carpetbagger," 30; "Pudd'nhead Wilson" Oct. 1.

**Steubenville.**—At the Olympia "A Girl from Paris" gave best of satisfaction to a packed house Sept. 29. Coming the Cameron Concert Co. Oct. 1. "London Theatre." Week of 26, the Kelly Trio, Ella Carrington, Billy Stanford, the Matjess, Hull and Smith. The stock present "My New Wife." Business is good.

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## World of Players.

—“The Young American” has been secured from Mariand Gaden by Will M. Cressey, who, on Sept. 2, at the Academy of Music, this city, celebrated his eleventh season with Denman Thompson in “The Old Homestead.”

—E. Fred Harrison has signed with Julius Frank’s Stock Co. for heavy leads.

—C. E. Barnhart goes with “A Turkish Bath” to win.

—Wm. O. Johnson is playing the tramp in “Lost in New York.”

—Clinton M. Newton, director of amusements and press agent of Welsh Bros.’ Newest Great Shows, has signed with Hobson & Co.’s “Uncle Remo’s Cabin” Co. as business manager. The season opens at the Grand Opera House, New York.

—Himmeldin’s ideals report playing the Grand Opera House, Wheeling, W. Va., last week, to the great week’s business ever done there at popular prices.

—John L. Longshore of the Grand Opera House, New York, is playing the part of the Duke in “The Young American” at the Academy of Music, this city.

— Manager John Langhein, of the Lyceum, B

[illegible]

Henry, manager; Harry J. Ridings, business manager.

Stanton's Assistant stage manager, E. C. Clifford, agent, Sidney M. Koffman, E. C. Lowther, assistant stage manager, Henry Young, property man.

Manager Edwin F. Hilton sends press notices concerning the production of "The Westerner" to the following:

Matinee Girls Co., which is now touring the Northwest.

Roster of Ryder & Darleigh's "Back on the Farm" at the Grand Theatre, Chicago.

Shubly, George F. Jacquelin, Lynn, Edwin Laufer, Harry C. Robinson, C. B. Lester, D. W. Carpenter, George D. Draper, George W. H. Brown, George W. Wyler, in advance; Harry Shubly, leader of band; Edwin F. Hilton, stage manager; Ed. J. O'Connell, electrician; John Shubly, stage manager; Ed. J. O'Connell, electrician.

The show has been out two weeks, during which time we have opened our houses. We are booked solid to May 15, and we are sure to make a big profit. We will be out all each week May I continue to receive the same success in the future is the wish of us all.

On the 15th of May, several more comedians will join with Brennan Finck & Co. for production at the Third Avenue Theatre, New York City. They will be produced by Brennan Finck & Co. and will be produced by Brennan Finck & Co. Comedians have secured the rights to "The Westerner" from the Winnett Play Bureau. J. K. Tiltonson, author of "The Westerner," has been engaged to produce the war play and commissioned T. H. Winnett to contract for its production in London and America.

On the 15th of May, Brennan Finck & Co. has signed to go to Chicago.

Theatre, Chicago.

—Jack Drummer has concluded to remain with the stock company at the Grand Theatre, Chicago.

—Clara Griffith has declined "On the Wabash."

—Bettie Kennedy has been engaged to play Dolt, in "Dumbarton 66."

—Bettie Kennedy resumes his position in "Dawn of Freedom" Oct. 10. Wm. Lyttell closed in Newark, N. J. Sept. 26.

—Wm. Lyttell Denier, who has been in a private hospital in Chicago for three weeks, undergoing a surgical operation, was able to sit up for the first time on Sept. 22. He was able to walk on Sept. 23. He was able to walk on Sept. 24. The manager is said to have deserted the com-

pany there.

**Laura Hulbert**, as is well known, supported her father's "infatuation" with Senator Boyd's daughter, "Old Glory," Rip Van Winkle, "The Groggler," "My Uncle from India," "A Southern Romance," "True As Steel," "The October," and so forth. The full company has been engaged for the support of Miss Hulbert, and Nellie De Veau, child buck and wing.

—Daniel Sully, on Sept. 26, was arraigned before United States Commissioner Komaine in Jersey City, N. J., charged with violation of copyright law. The complainant is Frank Gayler, son of the late Charles Gayler, playwright. Sully has been producing a play under the title of "The October," which the complainant avers that his father copyrighted play under the same title some years ago.

"The King of Kings," at the Theatre, New Orleans, La., was dedicated by Andrew Mack, Jr., "Ragged Airlie," Sept. 26.

The success of "The Angelis" gave the first performance of the new comedy, "The Jolly Musketiers," at a new comic opera, by Julia Edwards and Stanislaus Will, at the New Britain (Ct.) Ruswain Lyceum, Sept. 26.

"The Jolly Musketiers" will, it is reported, soon remove her effects from England and take up her permanent residence in California.

"Uncle Dick," starring Martha Morton's play, "Uncle Dick," its first production on any stage at the Stone Opera House, Birmingham, N. Y., Sept. 26.

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**IOWA.**

**Cedar Rapids:**—Greenlee's Opera House, the Farley Stock Co., in repertoire, appears week after week. On Sept. 26, opening with "The Ranch King." For Carnival week the bookings are: "Shantytown," Oct. 3; Walker Whiteside, in "The Red Cockade"; Jordan's Congress of Novelties - 6; Hanlon Brothers - 15; The Louise Brehanly Ballad and Ode Company - 15.

**Y. M. C. A. AUDITORIUM.**—21, John Watson, on

lonettist, and company gave a recital so sat-

**Stock Company.**—The *Stock Company* is presenting the *Carry Over* of Oct. 3-7: the "Battle of Manila" will be the naval and pyrotechnic display each evening.

**Des Moines.**—Foster's Opera House, refurbished and repaired, opened its season Sept. 23, to an excellent house, which saw *Hansons' "Superba,"* a new play by the same company. The performance seemed the night's performance. "Muldoon's Pincushion" ran on Oct. 5, Walker Whiteside's *Primrose* and *Doc* closed the season.

**GRAND OPERA HOUSE.**—"The Romance of Coon Hollow" plays 20-Oct. 1, Hopkins' *Trans-Oceanics* 3-5.

**Davenport.**—At the *Burtis Opera House*, Sept. 18, "The *Pulse of New York*" played to a flatteringly full house. Holden Comedy Co. commenced its week on Sept. 20, with *My Darling Clementine*, at popular prices. "Muldoon's Pincushion," with Barney Ferguson in the leading role, 25.

**Dubuque.**—The regular dramatic season at the *Grand Opera House* opened Sept. 21, with "Carmen" and a large house. "The *Span of Life*" is due 25.

**Marshalltown.**—At the *Odeon "Ole Oison"*

had a large house Sept. 21. Bookings: "Sh  
town" Oct. 2. "Clean" Oct. 12.

**MICHIGAN.**

**Kalamazoo.**—Our theatres were dark last week. At the Academy of Music Dorothy Lewis in "Alone in Greater New York," will appear; and Mary May in "A Contented Woman," Oct. 7.

**GRAND OPERA HOUSE.**—"Heroes of '93" is booked for Oct. 1.

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**Grand Rapids.**—At Powers' Opera House coming: "For Liberty and Love," Sept. 28-29; "A Contented Woman," Oct. 1; "A Girl from Paris," Oct. 2.

**GRAND OPERA HOUSE.**—Week of 19 "Chatterbox" played to good business; week of 25, "The Girl Behind the Curtain."

**SMITH'S OPERA HOUSE.**—Week of 26: Bella Emerson, the Howard Trio, Lorraine and Howell, Wrensen and Cady, Nichols and Vaughn, Van Brock, Cummings and Whiting, and Spencer & Adams.

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**Battle Creek.**—At Hamblin's Opera House "The Pulse of New York," Sept. 28, was greeted with a fair house and gave good satisfaction. Coming

"Daughters of the Poor" Oct. 5, Jules Walters

**Jackson.**—At White's Opera House Bryant Comedians played a week of good business, beginning Sept. 19.

**Signawm.**—At the Academy of Music Dorot Lewis, in "Alone in New York," pleased a good house Sept. 21. Marks Brothers' Comedy Co. opened for a week's engagement in repertory.

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**DELAWARE.**

**Wilmington.**—At the Grand Opera House M. Irwin, in "Kate Kip, Buyer," gave an excellent performance to a large audience, Sept. 24. The Spoken Word, in "The Great American Musical Comedy," had a full house, to opening week's engagement, Sept. 25. "Under the Red Robe" comes Oct. 3. "Daughter Cuba's," George W. Munroe, in "Her Majesty the Cook," a "Farlier Match," Sept. 26. "The Great American Musical Comedy," in "A Royal Robt.," Sept. 27. Robert B. Maxwell, 14, "May Manhattan" is Oct. 1.

**Georgetown.**—Manager Bookstader announces opening of his beautiful new theatre on Oct. 1.











**HERALD SQUARE THEATRE.**—"The French Maid" entered on Sept. 29 upon the third and last week of its stay. An additional attraction for the week is Anna Held, in new specialties and in a diamond besprinkled costume costing \$30,000, according to the press agent's computation. On Oct. 2 will be presented the vaudeville operetta, "Hotel Topsy."



**MUSIC HALL.**—Week of 19 had the following people: California Trio, Swinson Sisters, McBride and Zangler, Haverly and Roberts, Kitty Bingham, Alice Heath, Toby Lyons and John Pearson. The London Gaiety Girls are booked for 26-28.

account of ill health. He is at present at his home at Charleston, Ia. He will, in all probability, be able to go on the road again in a few weeks.

**BOOKINGS**—At the Palace Amusement Hall, Buffalo, N. Y.: Garland Sisters, Georgie Parker, Flora Mitchell, the Salmons and Phil Bassett..... At Barton's Theatre, Newport News, Va.: Hoffman's Alpine Warblers, Dr. Vantine, Blanch Raymond, Gussie Larson, Dot Collins.

ERIC HALL.—Week of 19 had the following: Norma Trio, Swinson Sisters, McBride and Shirley and Roberta, Kitty Bingham, Alice Hall and John Fenton. The London Galety for 26-28.

The Nancy Hanks, "21, 22, had good returns. and from India." 24, had fair business. The G

**MUSIC HALL.**—Week of 19 had the following people: Cornelia Trio, Swinson Sisters, McBride and Zangler, Harry and Roberta, Kitty Bingham, Alice Heath, Toby and John Penston. The London Gaiety Girls are scheduled for 26-28.

**CONTINUED ON PAGE 327.**



## THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited)

PROPRIETORS.  
GEO. W. KEIL, MANAGER.

SATURDAY, OCTOBER 1, 1898

## RATES.

Twenty cents per line, single copy measure; space of one inch, \$2.50 each insertion. A deduction of 50 per cent. is allowed on advertisements when paid for three months in advance, and on advertisements measuring 100 lines or more.

## SUBSCRIPTION.

One year in advance, \$4; six months, \$3; three months, \$1. Foreign postage extra. Single copies, 10 cents each.

## OUR TERMS ARE CASH.

THE CLIPPER is issued every Wednesday morning. The 12th, 15th and 18th (advertising) pages GO TO PRESS ON WEDNESDAY P. M., and the 14th, 16th and other pages on THURSDAY.

The Forms Closing Promptly at 2 P. M.

Please remit by express money order, check, P. O. order or registered letter.

ADDRESS ALL COMMUNICATIONS

For the Editorial or the Business

Department to

THE NEW YORK CLIPPER,

P. O. Box 3,336, or CLIPPER BUILDING,

35 and 36 Centre Street, New York.

In England—The CLIPPER can be obtained, wholesale and retail, of our agents, Smith, Ainslie & Co., 25, New

castle Street, Strand, London, where bound files of this paper may be seen.

In France—The CLIPPER is on sale at Brenato's news depot, 37 Avenue de l'Opera, Paris.

THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

## QUERIES ANSWERED.

NO REPLY BY MAIL OR TELEGRAPH.

ADDRESSES OR WHEREABOUTS NOT GIVEN. ALL IN QUEST OF SUCH SHOULD WRITE TO THOSE WHO THEY SEEK, IN CARE OF THE CLIPPER POST OFFICE. ALL LETTERS WILL BE ADVERTISED ON WEEK END.

THE CLIPPER IN ITS SOUGHT, REFERS TO OUR LIST OF ROUTES ON ANOTHER PAGE. WE CANNOT SEND ROUTES BY MAIL OR TELEGRAPH.

THE CLIPPER.

C. E. A. New Orleans—We decline to furnish the information you seek for several reasons. In the first place you fail to give us more than the name of the person you seek. Secondly, you write upon paper which has had a lithograph or engraved heading, a portion of which you have cut off with the intention of concealing your identity and thirdly, finally, you have given us no reason why you desire the information or to whom you wish to give it.

O. B. Long Branch—The word *pagamas* is usually, in this country, pronounced *pa mas*, the first *a* being sounded as in *glass* and the second as in *father*, with the final *ma* silent. In England, however, the word is pronounced as though written thus, *pa jamas*, the *a* being pronounced as in the English word *jam*. In both cases the word is accented on the second syllable. The garment seems to have been of Chinese origin but the word is, we think, Hindoostani.

S. R. J. New York—We cannot advise you to furnish such a list as you desire. Read THE CLIPPER thoroughly each week and you will obtain the information you seek.

A. H. S. Weehawken—The whereabouts of the party is unknown to us. Address letter in our care and we will advertise it.

CONSTANT READER—The original Clipper Quartet was composed of Charles Hayward, Bob McIntyre, George Campbell and Frank T. Ward.

Mrs. A. M. St. Louis—Address letter in care of THE CLIPPER.

Mrs. P. C. East Raritan—We have no knowledge of the party. Address a letter in our care and we will advertise it without charge.

G. H. P. Sherman Mills—Laws forbidding the employment of children of tender years vary from State to State, but it is impossible for us to mention all of the States, because of almost constant legislative action of which we have no books or notes.

N. J. S. Coldwater—Dick's *Art of Gymnastics*, for which we have no books or notes.

M. R. Danielson—Address letter to the party in care of THE CLIPPER.

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batted ball before the fielder touched it, and in such case the rules say that no other base runner shall be put out.

F. M. O. Philadelphia—The Philadelphia eleven defeated the English eleven by five wickets at the head of the percentage list in the Brooklyn C.C.'s "continuity" tourney. Bro. H. in sending us a game from the Philadelphia C.C. A.C. in a short but most interesting game between Helms and a grander of Manhattan the latter introduced an ingenious and novel counter attack to the Q opening, which proved successful to the extent of a draw.

## ATHLETIC.

G. W. P. Duluth—The fastest recorded time for running one hundred yards in 1898, was made by several amateur and professional runners whose names are given on page 114 of THE CLIPPER Annual for 1898. George Edwards' performance, to which all allude was made on a down grade track, which invalidated it as a record.

P. G. D. Minneapolis—Write to James E. Sullivan, 241 Broadway, New York, for the information desired.

## RING.

L. R. Schenectady—The championship glove fight between James Corbett and John L. Sullivan at New Orleans, La., took place on Sept. 7, 1897.

L. D. H. Brooklyn—Billy Edwards resides in this city. He has not been employed at the Hoffman House for several years. Dooney Harris, his old trainer, also lives here. Bob Smith is dead.

## TURF.

J. R. S. Jersey City—We know no more about the matter in regard to the account of the performance enclosed in your letter, which seems to be correct. By writing to the owner of the horses you could, doubtless, obtain the facts you desire.

S. J. C. Tarrytown—You will find the records wanted on page 105 of THE CLIPPER Annual for 1898.

## MISCELLANEOUS.

B. W. Montreal—The sentence should read: "My father is coming to give me a letter and \$1000." The other form is incorrect and should not be used.

T. M. C. New Lexington—You can obtain it at a drug store.

## Chess.

## Solutions.

OF ENIGMA 2,172—PART II.

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Jennings' blk. f. Sombre, by Midlothian Miss Burns  
 Godford, 110; 15 to 5.....  
 Smith's ch. f. Frances Booker, 110; 5 to 1...Maner  
 Anley & Co.'s b. f. Anita, 113; 40 to 1.....Tara



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## The Greatest Burlesque and Vaudeville Co. On the Board.

**GUS HILL, Sole Owner, 105 E. 14th St., New York.**

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BOVING FRANK, Elmira, N. Y.

strictly sober, honest and reliable. Northumberland, Pa.



A Clean Roaring Farce, A Laugh From Start to Finish.

# CLIFFORD AND HUTH

## "A HIGH BORN LADY."

IN THEIR MUSICAL COMEDY, BY HERBERT HALL WINSLOW,

PLAINFIELD PRESS.—BILLY S. CLIFFORD AND MAUD HUTH were perfection itself in one of the best comedies ever given in this city in their new comedy, "A HIGH BORN LADY."

PROVIDENCE PUBLISHER.—BILLY S. CLIFFORD AND MAUD HUTH made a decided hit last night at the AT THE OLYMPIC THEATRE, PROVIDENCE, R.I., on the HOT, SWEETHEARTS.

MR. WILLIAM S. CLIFFORD:

MY DEAR MR. CLIFFORD.—It affords me profound pleasure to state that your farce comedy, "A HIGH BORN LADY," has given great satisfaction to my patrons, and I consider it one of the best that I have ever witnessed. I will be only too pleased to give you a return date for this season and to enroll you among my bookings for next. Respectfully yours, A. A. SPITZ, Manager Olympic Theatre.

SMITH'S THEATRE, Bridgeport, Conn.—After playing the above attraction, I heartily endorse every word Mr. Spitz has said, and an open date awaits you, Mr. Clifford, any time at my house.

EDWARD SMITH, Manager Smith's Theatre.

WM. S. CLIFFORD, as Per Route.

Address all communications to

LADY BRASS PLAYERS WANTED

FOR

STANSELL'S SPECIALTY SENSATION

B-flat cornet; E-flat tuba, or Baritone.

Must join by wire. We travel in our own car; parade in band wagon. Address as per route in CLIPPER.

FRANK STANSELL.

Midway Attractions

WANTED FOR STREET FAIR

At Hannibal, Mo., Oct. 12 to 16.

J. B. PRICE, Manager.

WANTED, FOR MYRLE & HARDER CO.

YOUNG COMEDIAN,

WITH UP TO DATE SPECIALTIES; JUVENILE MAN.

OTHER USEFUL REPERTOIRE PEOPLE WRITE.

Those coming specialties given preference. Give full particulars in first letter. Good street and stage wardrobe indispensable. Show goes South after Frederick, Md., Fair date, Oct. 10.

JOE G. GLASGOW, Manager.

Huntington W. Va., week Sept. 26.

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FOR THE

Wizard Oil

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Good all round musical team, also a good contortionist; people that can sing and change for one week preferred; must be good dressers on and off; people up in the business. Write me in first letter all you can do.

LEW HACKETT, Talbotton, Ga.

O. M. COTTEN,

PIANIST AND MUSICAL DIRECTOR,

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Nov 14 to 21. State Terms.

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Oct. 19 to 21, inclusive.

TO SELL PRIVILEGES for Side Shows. Freaks, Fakirs and other Midway Attractions must furnish their tents and music. Address W. F. HANNAH, Chairman Commercial Committee.

Blanche Morgan at Liberty,

GENERAL BUSINESS. COLBY, Kansas.

At Liberty After Oct. 1, 1898, Double

RASS AND TUBA. Steady, sober and reliable. Address TOM MCALLISTER, Peru, Ind.

I WANT TO INVEST \$100.00 IN SOME

COMPANY. ALSO WANT TO MANAGE, GO AHEAD OR BE TREASURER OF SAME. FRANK BUTTON, Box 1152, Fort Union, Mich.

WANTED, A GOOD FREAK OR CURIOSITY

FOR A STORE SHOW. MUST BE A GOOD ATTRACTION AND CHEAP. Address P. O. BOX 547, Falls City, Nebraska.

WANTED, FOR NICHOLS BAND,

Tuba and Double Bass, Trap Drummer. Other musicians write. Address GRANT WICHOLA, New Madrid, Mo. (KEMA WARREN THEATRE CO.)

Olympic in their delightful comedy, "A HIGH BORN LADY." They won continued applause, and only after the curtain had been raised several times at the conclusion of each act, was the crowded house satisfied.

BRIDGEPORT STANDARD.—Every seat was occupied at Smith's Theatre last evening by an audience that

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has given great satisfaction to my patrons, and I consider it one of the best that I have ever witnessed.

I will be only too pleased to give you a return date for this season and to enroll you among my bookings for next.

Respectfully yours, A. A. SPITZ, Manager Olympic Theatre.

SMITH'S THEATRE, Bridgeport, Conn.—After playing the above attraction, I heartily endorse every word Mr. Spitz has said, and an open date awaits you, Mr. Clifford, any time at my house.

EDWARD SMITH, Manager Smith's Theatre.

WM. S. CLIFFORD, as Per Route.

Address all communications to

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B-flat cornet; E-flat tuba, or Baritone.

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WM. JEROME'S HERALD SQUARE COMEDIANS, Presenting "A JAY IN NEW YORK."

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MY DEAR JEROME:—I congratulate you on securing Boyle and Graham, as they do one of the funniest sketches of the present day. Are always a success at my theatre. Any time they are at liberty I will be pleased to play them. With best wishes, I am, truly yours, TONY PASTOR.

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Season 1893-94—Irwin Bros.; Season 1894-95—Gus Hill's Novelties; Season 1895-96—"Prodigal Father;" Season 1896-97—"Prodigal Father;" Season 1897-98—"McGinty the Sport," and this season, "A JAY IN NEW YORK."

**WANTED**—First class Black Face Comedian with up to date specialties, for Med. Co.; two week stand; to open in S. Minn.; must take orders and be perfectly sober; no faces advanced. **WANTED** KENT, Grinnell, Iowa, care of Ronald Med. Co.

**WANTED**, for Zam Zam Med. Co., At Lecturer. Must be money getter. Good all round comedian to put on acts. Two singing and dancing specialties, lady pianist, good specialty people who can sing in quartette. Useful people write, state lowest salary. **WANTED** GEO. E. HURST, Med. Co., No. 12, Edgar, Neb.

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**ALLI ZADI**, who believes in Mahomet, and is trying to train a fried oyster to walk a tight rope, says I am an IRISH JEW. I will eat his trained oyster if he don't quit talking about me.

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**THE WHOLE BUNCH** FOR 25. MONOLOGUES and songs; positively the largest collection you ever saw for the price; try me; I will please you; I please everyone; always away ahead of times. Address **WED FIDIG**, 123 N. Lawrence Ave., Wichita, Kansas.

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**BAND LEADERS**, why not play everybody's favorite, "Northwest Two Step," by Wiegand. Full band. Only 10c. **M. WOLSEFFER**, 201 Clark St., Chicago.

**FOR SALE**, A GOOD CAROUSEL, with a Large and a Small Organ, 3 Engines, 100 Seats, at CONEY ISLAND, COLUMBIA HOTEL, Surf Avenue.

**ENCYCLOPEDIA OF MINSTRELS**, ACTS, MONOLOGUES, GAGS AND SONGS, BIG BOOK, 25 CENTS. **MORTIMER J. HILBURN**, N. Y.

4 Great Rope Tricks, \$1.00; 4 Great Japanese Tricks, \$1.00; 4 Great Card Tricks, \$1.00; 4 Great Chemical Tricks, \$1.00; New Spirit Cabinet Act, \$2.00; or the entire outfit for \$5.00; satisfaction guaranteed. **WANTED** GREAT HELMS, No. 106 S. Irving Ave., Chicago, Ill.

**WANTED**, LADY with good voice and figure to assist in Serpentine Dances; first class road company; can use good amateur. **LEONARD B. HILBURN**, N. Y.

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8240, 8250, 8260, 8270, 8280, 8290, 8300, 8310, 8320, 8330, 8340, 8350, 8360, 8370, 8380, 8390, 8400, 8410, 8420, 8430, 8440, 8450, 8460, 8470, 8480, 8490, 8500, 8510, 8520, 8530, 8540, 8550, 8560, 8570, 8580, 8590, 8600, 8610, 8620, 8630, 8640, 8650, 8660, 8670, 8680, 8690, 8700, 8710, 8720, 8730, 8740, 8750, 8760, 8770, 8780, 8790, 8800, 8810, 8820, 8830, 8840, 8850, 8860, 8870, 8880, 8890, 8900, 8910, 8920, 8930, 8940, 8950, 8960, 8970, 8980, 8990, 9000, 9010, 9020, 9030, 9040, 9050, 9060, 9070, 9080, 9090, 9100, 9110, 9120, 9130, 9140, 9150, 9160, 9170, 9180, 9190, 9200, 9210, 9220, 9230, 9240, 9250, 9260, 9270, 9280, 9290, 9300, 9310, 9320, 9330, 9340, 9350, 9360, 9370, 9380, 9390, 9400, 9410, 9420, 9430, 9440, 9450, 9460, 9470, 9480, 9490, 9500, 9510, 9520, 9530, 9540, 9550, 9560, 9570, 9580, 9590, 9600, 9610, 9620, 9630, 9640, 9650, 9660, 9670, 9680, 9690, 9700, 9710, 9720, 9730, 9740, 9750, 9760, 9770, 9780, 9790, 9800, 9810, 9820, 9830, 9840, 9850, 9860, 9870, 9880, 9890, 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NOTICE IS HEREBY GIVEN that the partnership lately subsisting between the undersigned, Frederick M. Prescott and Charles E. Stevens, carrying on business at No. 44 Broad Street, Borough of Manhattan, City of New York, under the style of the "EDISON PHONOGRAPH AGENCY," was on the twelfth day of September, 1898, dissolved by mutual consent.

Frederick M. Prescott will pay and discharge all its liabilities and receive all moneys payable to the late firm.

(Signed) F. M. PRESCOTT,

(Signed) C. E. STEVENS.

Dated New York, Sept. 13, 1898.

I hereby give notice to the trade that the business of the EDISON PHONOGRAPH AGENCY will be continued and conducted in the future under my sole management.

(Signed) F. M. PRESCOTT.

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"Wm. H. West's Big Minstrel Jubilee scored the greatest success known in the history of professional minstrel endeavor. \* \* \* This is a strong statement, and it may further be said that the superb diversion Mr. West has organized and named a Jubilee of black face recreation is far and away beyond the likelihood of being equaled very soon; the finest, most elaborate, most thoroughly pleasing affair ever linked to the term minstrel in this country. Not only is it a minstrel jubilee but it is a pot pourri of some of the most brilliant male singing Providence people have had the pleasure of hearing. Mr. West has assembled men of remarkable talent in his company. \* \* \* It is elegantly staged and costumed in true West fashion."—PROVIDENCE EVENING TELEGRAM.

#### "West's Big Minstrel Jubilee."

"The Boston Theatre began its regular season last evening. The attraction was Wm. H. West's Big Minstrel Entertainment, with a jubilee aggregation of star

artists. \* \* \* There was a large house, and the minstrel show was heartily enjoyed by all, as was evidenced by the frequent applause. It is fit that the big play house should have a big entertainment. \* \* \* Mr. West makes music an essential factor in his minstrel company. \* \* \* The ensemble is elegant. \* \* \* The first part, almost entirely vocal, is one of the best ever presented on the minstrel stage. \* \* \* The closing scene is a spectacular bit, entitled 'Remember the Maine.' The evolutions are excellent, and the national airs played by the naval band thrill the hearts of all. \* \* \* It's a big minstrel show, and a bit out of the general run of minstrel entertainments. But that's as it should be at the Boston Theatre."—THE BOSTON GLOBE.

#### "West's Minstrels a Big Success."

"It was really a treat to be at the Opera House last evening, when Wm. H. West's Minstrels gave one of the best shows that have yet been seen here. The theatre was crowded to the doors both up and down stairs, by an audience made up of the Summer residents, army and

navy volunteer officers, and the best families of Newport, who laughed and enjoyed the performance from start to finish. It was wholesome, witty and clean. As the curtain fell the band on the stage rendered 'The Star Spangled Banner,' and in an instant everyone was upon his feet, while hearty applause brought this performance to a brilliant conclusion."—THE NEWPORT HERALD.

#### "A First Class Minstrel Show."

"Wm. H. West's Big Minstrel Jubilee at the Hyperion last night was one of the best minstrel performances ever seen in this city. It was in some respects a departure from old time minstrelsy, and the large audience was highly entertained. The first part was splendid. \* \* \* Many clever songs were sung by vocalists who possess elegant voices. \* \* \* The comedians were all funny, and provoked considerable laughter. One entitled 'Remember the Maine,' a production originated by Mr. West, being especially fine. \* \* \* Complimentary remarks were heard on all sides."—NEW HAVEN MORNING JOURNAL.

"Only a sorely troubled conscience or a degree of sophistication that makes life more of a burden than a pleasure can prevent enjoyment of the ingenious mirth, the uncomplicated sentiment and the simple spectacular effects of a first class minstrel performance, such as that at the Providence Opera House last night by West's 'Big Minstrel Jubilee.' Evidently there were none in the good sized audience assembled who were thus debarred from an occasional pleasant evening of the kind offered, for the manifestations of delight were general and unrestrained, there being an apparent sense of relief in the opportunity to enjoy such a stage performance."—THE PROVIDENCE JOURNAL.

#### "The Minstrel Jubilee."

"It was a veritable festival of music and mirth that was enjoyed by the habitués of the Hyperion last night, when the 'Big Minstrel Jubilee,' organized by that prince of black face artists, William H. West, held forth. Such an aggregation of high class talent in minstrelsy has probably never before been gathered together, as the comedians and specialists that make the Jubilee a masterpiece and an event in the realm of comedy. The

magnificence of the stage settings in the opening part, the richness of the costumes, the excellence of the music and the superiority of the singing won the demonstrative admiration of the large audience, and encore after encore rewarded the efforts of the artists. The jokes were clean, for the greater part new and irre-sistible."—NEW HAVEN MORNING NEWS.

"Wm. H. West's 'Big Minstrel Jubilee' received a warm greeting from a large audience in the Providence Opera House. The audience was one fond of fun, variety and music incidental to a minstrel performance, and there is no doubt, in all these requirements, West's Minstrels fully satisfy. \* \* \* The performance was one of the best of its kind seen in this city in a good while, and the warm reception accorded old favorites was deserved, as was the seal of approval set upon new features. There is in addition to a number of good vocalists a worthy orchestra, and this makes the first part of the entertainment most agreeable."—THE PROVIDENCE JOURNAL.

"The performance was excellent."—SPRINGFIELD REPUBLICAN.

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